

IMAGE FILE

A Journal from the Curt Teich Postcard Archives of the Lake County Museum, Lake County, Illinois

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GENERAL INFORMATION

The Lake County Museum is a publicly owned institution devoted to collecting, preserving, and interpreting the history and geography of Lake County, Illinois from its earliest known inhabitants to the present. The **Curt Teich Postcard Archives** is a section of the Museum, devoted to the preservation and interpretation of the postcard format of visual information and to the care of the industrial archives of the Curt Teich Company of Chicago. The Teich industrial archives includes photographs and postcards of subjects related to North American twentieth century culture.

The Lake County Museum is a department of the Lake County Forest Preserve District.

Location About 40 miles northwest of Chicago in the Lakewood Forest Preserve.
Route 176 and Fairfield Road,
Wauconda, Illinois 60084 (708) 526-7878
Fax (708) 526-0024
(708) 526-8638 Curt Teich Postcard Archives

Curt Teich Archives Office hours 8:30 a.m. to 4:30 p.m. Monday - Friday
Research is by appointment only.

The Curt Teich Archives offers a separate membership (see below).

Museum

Exhibition Gallery Open daily 1:00 p.m. to 4:30 p.m.
Morning hours are reserved for school tours.
The permanent exhibit of the Curt Teich Archives "America in a Postcard Mirror" is on view during gallery hours.

Research Library Monday - Friday by appointment only.

Admission \$1.00 for adults, 50¢ for students and seniors.
Monday is a free day for all visitors. Admission is always free for Curt Teich Archives and Lake County Museum Association members.



A. Grave markers for Paul and Matilda Wegner. Photo: Ron Gordon.

JOIN US

The Curt Teich Postcard Archives needs your support to maintain quality preservation of its collections and to find new ways of making its resources available.

Your membership or donation to the Curt Teich Archives will help provide professional staff to care for the Archives, will aid in the ongoing effort to preserve the artifacts through environmental monitoring, conservation procedures and materials, and will help support methods of bringing this unique material to the public through exhibits, publications, and research services.

The Curt Teich Postcard Archives at the Lake County Museum is a valuable resource of historically significant photographs; images that tell the history of twentieth century North America.

Enroll now as a member of the Curt Teich Postcard Archives.

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Individual	\$ 20.00
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Benefits of membership include free admission to the Museum, a subscription to **Image File**, 10% discount in the Museum store, a 10% discount on Teich Archives research services, and a 10% discount on book and postcard reproduction sales.

GLASS WORKS: THE PAUL AND MATILDA WEGNER GROTTO

A Landscape for Peace on Earth

By Lisa Stone

The memorial sculptures which mark the lives of Paul and Matilda Wegner suggest rest and peace – simple, traditional bedstead forms which hug the earth [Fig. A]. The spirits these sculptures commemorate were of the first generation of the Wegner family to be interred in America; Paul in 1937 and Matilda in 1942. Though lovely and expressive, their grave markers were by no means the first monuments to mark the family continuum on a new continent. For the previous decade or so Paul and Matilda formed a seamless collaborative team, transforming their retirement property near Cataract, Wisconsin into an extended garden-synthesis of sculpture, landscape, and architecture. As immigrants to the United States, the Wegners chose both their country and the particular landscape in which they lived and worked. Their adopted homeland promised them unconstrained expression of personal ideals, and within their symbolic garden they solidified profound spiritual and patriotic convictions. Known as “the glass works” during their lifetime, the Wegners created a microcosm of the social, political, and spiritual landscape they found in Wisconsin in 1886. Responding to an ancient form of architecture in nature which was then being revived and reinterpreted in the American heartland, Paul and Matilda built a grotto.

In the spring of 1886, Paul and Matilda Wegner and their first son, Ewald, left the German province of Pomerania for America. They left a climate of militarism, and brought to this country a vehement opposition to war, and to social constrictions in general. Like thousands of German immigrants, they settled in Wisconsin, finding the landscape evocative of their former homeland. The Wegners first settled in LaCrosse, where Paul found work as a railroad section-hand. In 1889, they established a farmstead at Tubbs Corners, near Sparta, Wisconsin.¹ Moving east of the Mississippi, the river basin swells into a dynamic terrain of rolling hills and broad, deep valleys called “coulees.” This landscape offered the Wegners the potential for years of practical and imaginative endeavor [title illustration].

Paul and Matilda worked their Tubbs Corners farm and later purchased an additional farm a few miles south. Starting from scratch in farming entailed clearing and organizing the landscape and building shelter for family, animals, and the harvest. The Wegners raised five children. Their



C. “Home” entry gate. Photographic postcard.

youngest child, Rose, recalled one of her parents’ early ambitious projects: the construction of two round concrete silos. (Concrete had been introduced as a building material in the second half of the 19th century in America and was visible throughout the grain belt in the massive architectural form of the grain elevator. The availability of this new building material precipitated the birth of the encrusted-concrete grotto, which made its magnanimous appearance at the Grotto of the Redemption in West Bend, Iowa beginning in 1912.² Years before the Wegners began building their grotto/environment, they explored the potential and limits of concrete in the construction of their silos. Though unintentional, the Wegners’ building sequence mirrored the grain storage/grotto phenomena in the Midwest and suggests an intuition regarding concrete and its sculptural possibilities which may have been incubating for decades.³

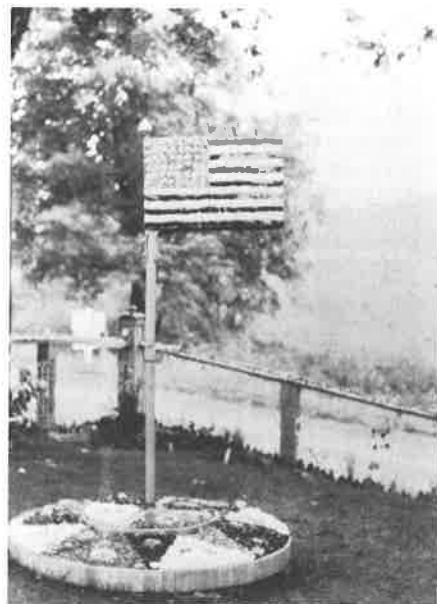


D. “Travelers Rest” bench, gold star, heart, and flag. Photographic postcard.



In 1916, Paul and Matilda moved to nearby Bangor, where Paul took over a Ford dealership. Both farms remained in the family and were run by Wegner children. In 1927 Paul retired. The Wegners passed their winters in Bangor and moved to the Tubbs Corners farm during the summer months. One afternoon in 1929, Paul, Matilda, Rose, and her husband John, made the pilgrimage 100 miles south to see the legendary grotto at Dickeyville. Paul and Matilda were transfixed by what they saw. Back at Tubbs Corners their combined inspiration began to take shape in embellished concrete sculptures and structures which eventually animated their entire property.

Although the exact sequence of the Wegners’ production is not known, one of their first projects was the creation of an embellished fence which circumscribed the property, following its eccentric topography. In the process of building the fence, the



E. American flag. Photographic postcard.

Wegners established a system for building and reinforcing structural forms and embellishing wet concrete. The fence culminates in a graceful arched entryway which announces the nature of the landscape – HOME [Fig. C]. Other early work took the form of small symbolic sculptures such as hearts, decorative plaques, and flowering urns. The Wegners’ fervent patriotism found expression in a Gold Star (for “Gold Star” Mothers who had lost a son or sons in World War I [Fig. D]), an American Legion Plaque, and a richly textured American



F. World Peace Monument and Glass Church. Photographic postcard.

Flag. The reverse of the photo of the Flag, a photo postcard [Fig. E] is anonymously inscribed:

This Flag is a like (sic) on both sides & stripes are of red & white & note the stars they are just chips of white glass & at the base the different colors of broken glass forms a star.

As the Wegners' landscape became enlivened with sculpture, it began to attract attention. Visitors were welcome, but they were not permitted to take photographs at the site. Instead, the Wegners offered black and white photo postcards for sale, and a total of twenty-four views are known, though there may have been more. The majority of views feature single objects or tableaux; a few overviews of the site were taken, and none include people. In a recollection by Paul and Matilda's great-granddaughter, Norma Schmig (who gave tours of the site in the 1940s), the tradition of selling the cards is described:

Then I'd ask the folks if they wanted to buy some picture postcards. (People were advised to begin with that they were not allowed to take pictures). Naturally they'd always want to see the postcards so I'd run inside to the front room and reach on top of the wood stove where the cards were kept in the summer time and take one of each outside. They'd tell me what they wanted, and sometimes I'd run in two or three times to get what they wanted.

By nature, postcards imply and almost ensure dissemination: by forbidding

photography, but selling photographs, the Wegners simultaneously broadcast images of their "glass works" and made a small income. Unfortunately, this tight control over photography at the site has left researchers with only twenty-four views, instead of the many hundreds of photos which surely would have been taken in the course of afternoon picnic outings and Sunday pilgrimages. Subsequently, the congregations of people at the site, so enthusiastically remembered by neighbors and family, have gone unrecorded: thus we are left with our imaginations and twenty-four precious images. However, relying on two dozen postcards to illuminate a complex landscape of fifty to sixty years earlier imbues each photo with an aura of significance: every detail adds depth and texture to our perception of the original time frame.

Construction of the fence and small, individual pieces prepared the Wegner team for increasingly more complex projects. In the course of their collaboration they developed a highly sophisticated system of color, surface texture, and design which they consistently employed throughout their environment. Though neither had the benefit of formal training in art or architecture, they eventually became masters in creating and combining sculpture, architecture, and garden design – all realized through exquisitely embellished concrete.

As travelers approach the Wegner property on State Highway 71 from the east, a clue of things to come might be detected in sunlight glinting off the fence. About fifty yards of elaborately embellished posts and rails lead to a structure which is both in

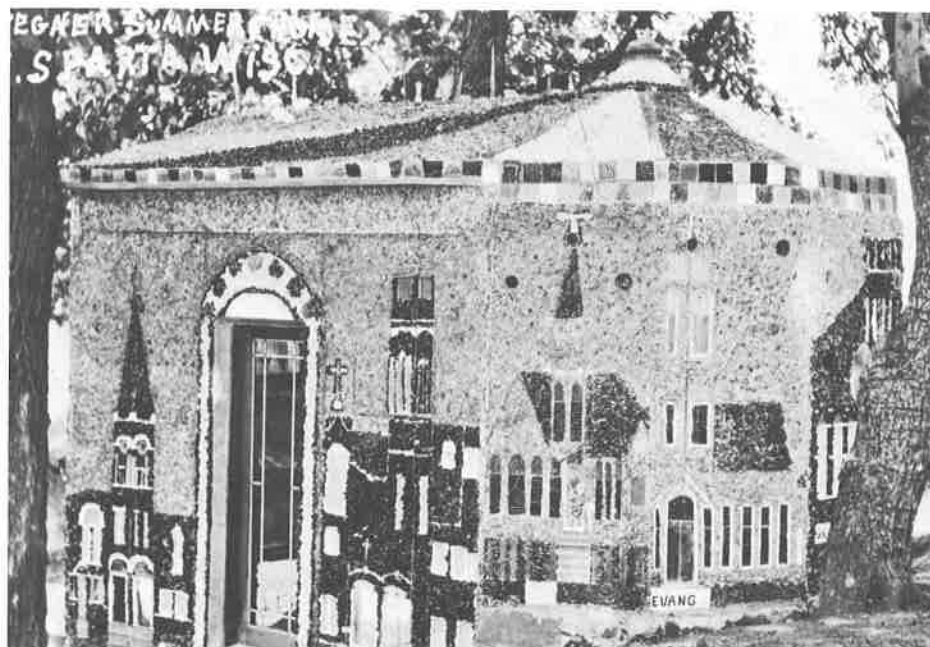
and on the hillside [Fig. F]. The structure is a unique hybrid of roadside stand and grotto, unified by a green, white, and cobalt-blue stripe pattern of glass embellishment – a leitmotif throughout the "glass works." The lower level is sheltered in the hillside. An arched doorway flanked by two smaller arches forms the facade of the structure – a rich mosaic of glass, crockery, and souvenir treasures shattered and rearranged within the concrete surface. Inside, a window opens into the Spring Room, an enclosure



G. "Jacob's Well." Photographic postcard.

built around an artesian spring. The ceiling of the lower level forms the floor for the upper level which gently connects with the top of the hill. Facing the road, three milk-glass gas pump globes are arranged in a triangle over four embellished posts. In the center, in black letters on a square of white glass, a sign announces the purpose and intent of the Wegners' endeavor: FOR PEACE ON EARTH. The structure is known as the Peace Monument. Directly behind the sign, facing south to the terraced hillside, is a three-sided pulpit with a mosaic of Celtic harp designs incorporated into each side. An elaborately encrusted well – the Well of Jacob – stands directly over the Spring Room, and though it is not connected to water, the source is implied [Fig. G].

The concept of "grotto" has changed dramatically throughout history, and by the 1930s in the Upper Midwest it had become synonymous with encrusted concrete sculptures and structures, whether they provided sanctuary and spiritual repose within the context of nature or not. The earliest concepts of grottos from ancient and classical sources, though varied, involved shelter in a natural cave or artificially recessed area, and some proximity to water. (The natural elements of earth and water allude to an intimate, mysterious spiritual experience; the opposite elements – fire and air – might correspond with external or public expressions of spirituality.) A common perception of "grotto" in Christian history is of a place for pilgrims to worship en route. The Wegners' Peace Monument transported this notion to Wisconsin State Highway 71 in the 1930s, with a twist. The very structure and design – an enclosure for pilgrims and/or travelers, built in the side of a hill and adjacent to a natural water source – corresponds directly with the ancient concept of grotto, far more lucidly than earlier grottos in the region. And the



H. Front view of Glass Church. Photographic postcard.

reverse of the grotto – a place for public worship – was built into the upper level. The pulpit on the upper level faces a natural terrace formalized with walls of river rock formations and sundry ceramic shards. The "glass works" was a place for the Wegners to enact and share the ideals which they came to America to experience. On Sundays during the 1930s, crowds of people would congregate on the terrace, and the Peace Monument became a forum for preaching, political discussion, or whatever kind of discourse a speaker might choose to pursue. Both public and private communion were provided for, within and without the same structure: perhaps its builders felt that the message on the facade, FOR PEACE ON EARTH, entailed both.

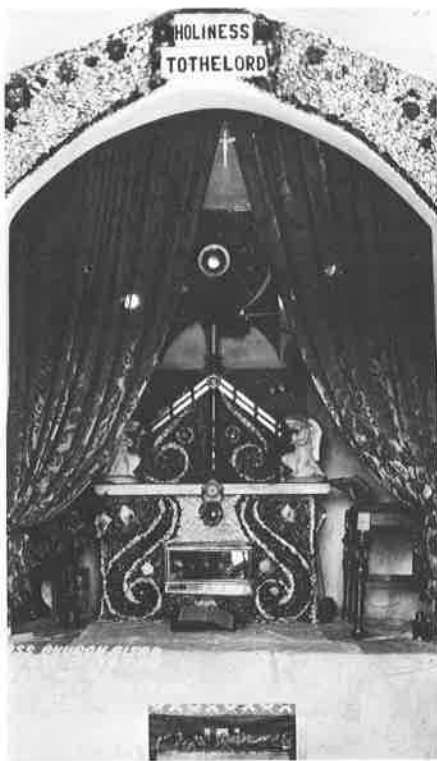
In the 1930s the average American may

have been more familiar with "roadside attraction" than with "grotto," (though Midwesterners might have been more savvy in this regard!). The roadside stand was a vernacular response to auto travel, and like the grotto, it resisted true formalization; designs were dictated by variety and originality, for a few decades at least. The Wegners' Peace Monument took the form of a roadside stand. (Even the three gas pump globes, though purely ornamental, allude to an auto-oasis.) Though State Highway 71 (which passes in front of the site) was razed in the 1960s, it was originally on the same grade as the Peace Monument. Travelers, alerted by the unusual built environment, pulled off the road and were welcomed by a message advertising *Peace on Earth*. Visitors could keep picnics cool in the Spring Room, where the Wegners sold soda pop at cost. However, the perception that the environment was merely another roadside attraction may have ended for most when ascending the stairs to the Glass Church.



I. Glass Church showing north elevation. Photographic postcard.

Paul and Matilda built the Glass Church in sections in the basement of their Bangor home during the winter of 1932. In the spring, they transported the components to their Tubbs Corners garden. Assembled within a hillside surrounded by a grove of oaks, the Glass Church is formally integrated into the natural setting [Fig. H]. Twelve stairs (corresponding to Christ's twelve disciples) rise from the Spring Room to the Church. A slightly pitched roof graces the brilliantly embellished surface of this diminutive architectural gem. In the peak of the pediment, six rectangles of mirror form a Star of David. Underneath, the words *One God, One Brotherhood* announce the Wegners' expansive ecumenical feelings, as well as the nature of the chapel. Over the arched portal a plaque reads *JEW*, and in the lower corners of the building additional abbreviated plaques read *LUT* (Lutheran) and *CAT* (Catholic). Though Judaism



J. Church altar. Photographic postcard.

is symbolically portrayed, eleven denominations of the Christian faith are illustrated architecturally. Exquisite mosaic church images incorporated throughout the exterior of the church represent Greek Orthodox, Baptist, Evangelical, Unitarian, and other sects [Figs I]. The entire exterior surface is a masterpiece of vitrescence: myriad arrangements of glass reflect and refract in an animate interplay of light and color. The roof is made of bands of colored glass which radiate to the edges, visually drawing the individual parts to a central crown – a visual metaphor for *One God and One Brotherhood* under one roof.

The sanctuary is a condensed space, and spiritual reflection is inspired merely by entering. The Wegners reduced traditional church design to its essentials. The nave, about ten feet in length, is entirely white. Simple rectangular windows admit light from north and south. The room is ideal for solitude; eight people complete a congregation. In contrast with the spartan area in which you sit or stand, the altar is a profusely embellished concave space, formally arranged with symbols of Christian devotion [Fig. J]. The gently arched facade (neither romanesque nor gothic but somewhere in between) is encrusted with white glass, rosettes, and glass tablets representing the mosaic decree. For the center of the altar, Paul and Matilda built an ark of the covenant, encrusted with shells and glass volutes. External light, essential to sacred interior spaces, filters through three small openings in the rear wall and enlivens the interplay of natural and reflected light. Perhaps due to its scale, one can easily perceive the exterior and interior of the church simultaneously; together they coalesce in a profoundly expressive invention

of spiritual architecture. As the caption of the photo postcard unabashedly announces: "Glass Church Altar Only One of Its Type in the World." In her recollections of giving tours of the site as a child, Norma Schmig wrote:

Then came the big moment – I'd get the key out of my pocket and open the church door. The people would always be very quiet and reverent when I'd urge them to step inside and look. I'd point to the numerals on the white flat glass pieces which referred to the ten commandments and the pictures on the altar representing some of the many weddings held at the church, one of which was Mom and Dad.

When they built the Glass Church in 1932, the Wegners were most likely unaware of the theories of modern architects, who unanimously veered away from the use of historical forms, and eclecticism in general. The Wegners, however, employed several traditions simultaneously and were prescient in their original use of a device which was later termed "Postmodern." The incorporation of historical architectural features into a contemporary design – the signature of architectural Postmodernism – was exploded by the Wegners when they reproduced eleven entire church designs in the surface of a relatively small building. However, the church designs executed on the exterior of the Glass Church were appropriated from postcard views of churches from around the country, and not from carefully researched historical sources. Their creation had its impact, as the reverse of a photo postcard indicates (reproduced verbatim):

This is the glass chruich it is butiful all made of bits of glass all doe's disine are made with colored glass and look like little chruuchs.

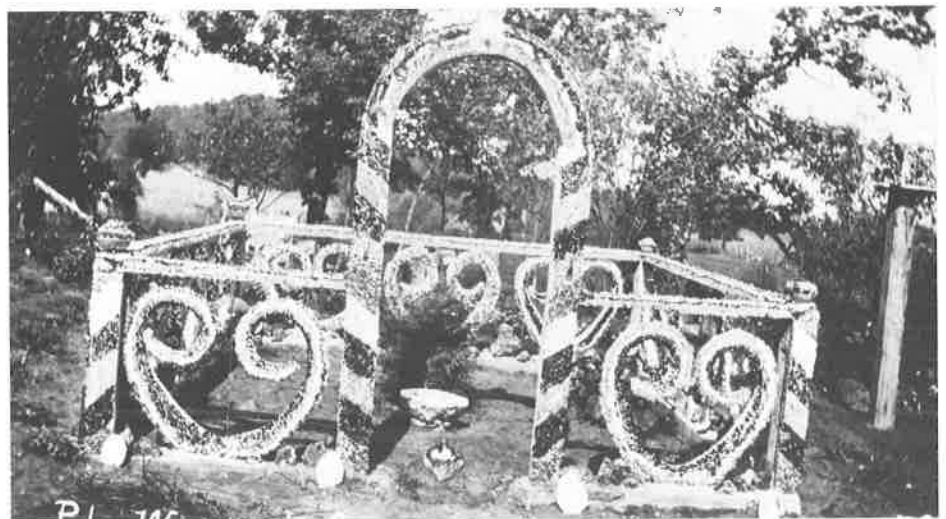
This striking little building held over sixty weddings, as well as Paul Wegner's funeral. With or without external commentary regarding postcards

and Postmodernism, it has had its effect on many, and remains a focal point for the garden/grotto.

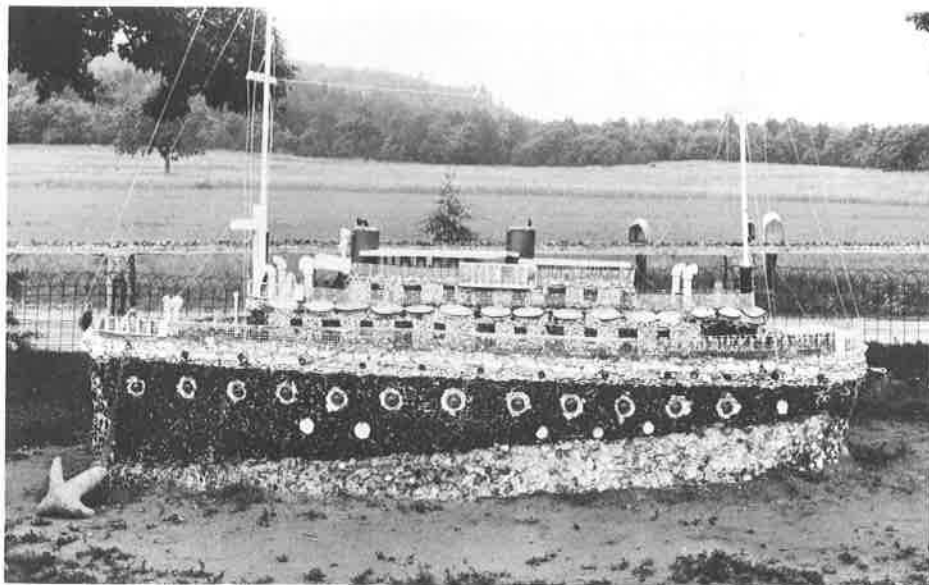
Emulating an ancient Biblical source (the Garden of Gethsemane, where Christ went to meditate in solitude) the Wegners built a small fence of encrusted harp-forms with an arched entry, and planted a tree to occupy the interior [Fig. K]. The connection between organic growth and divine meditation is one of the many metaphors which transports the Wegners' sculptural artistry beyond the material realm. The Garden of Prayer was later surrounded by a larger encrusted fence. Visitors were permitted to view this garden from the perimeter, but few were allowed to enter.

Travel figured strongly in the Wegners' lives and was featured in the Bench for Weary Travelers, the Peace Monument/roadside stand, and most symbolically in the replica of the steamship *Bremen*, on which they emigrated to America in 1886 [Fig. L].⁴ The *Bremen* was legendary, not only for transporting immigrants, but for shuttling socialites between Europe and New York. (Another immigrant who traveled to the United States in 1886 on the *Bremen* was Melach Radnisky, later to father the artist Man Ray. In traversing the Atlantic, the *Bremen* held a curious place in shaping the future of art history in America.) The *Bremen* replica is one of the most richly embellished sculptures made by the Wegners. To "animate" this sculpture, Paul enacted a little performance with the mirror from a Ford headlamp. Great granddaughter Norma Schmig continued the tradition:

...Grandpa taught me first how to stand behind the ship with the piece of concave mirrored glass and tell the folks to stand on the other side of the ship and look at the reflection of the ship in the mirror. In that mirror the ship would look far far away. Then I'd carefully move the mirror up and down a little, while slowly walking



K. The Garden of Prayer. Photographic postcard.



L. Replica of the steamship Bremen. Photographic postcard.

sideways down to the end of the ship. If the folks would keep their eyes on the mirror it would look for all the world like a ship sailing over the ocean (which is what it was intended to portray).

The final sculpture which Paul and Matilda created together was a grand replica of their 50th wedding anniversary cake. The cake is a masterpiece of surface embellishment – the one instance where broken glass, china, and crockery actually imitate the suggested surface: frosting. They placed their wedding photograph on top of the cake to celebrate the last three anniversaries they spent together, thus the caption [Fig. M] "52nd Anniversary of Mr. & Mrs. P.L. Wegner." As symbolic sculpture it is both delightful and profound, commemorating over half a century of creative collaboration. The Wegners placed their final

sculpture near the *Bremen*, slightly isolated from the rest of the garden. Perhaps its proximity to the steamship suggested another kind of journey which they would embark upon, once their garden/grotto – landscape for Peace on Earth – was completed. □

After Paul and Matilda passed away, and immediate relatives could no longer maintain the site, it fell into decline for about thirty-five years. In 1986, the Kohler Foundation, Inc. purchased the site and funded a major restoration, gifting the site to Monroe County for use as a historic grassroots art site and County Park in 1987. The Paul and Matilda Wegner Grotto (as it is now known) is located north of Sparta, Wisconsin on Highway 71, about 1/4 mile west of Highway 27.



M. Replica of the Wegner's 50th wedding anniversary cake. Photographic postcard.

NOTES

1 Information regarding Paul and Matilda Wegner and their grotto has been extrapolated from interviews with Dawn Belleau, Rose Wegner Merlo, Don Wegner, Norma Schmig, and various family members between 1985 and 1987. The Wegner Centennial Reunion booklet (compiled by Norma Schmig) was consulted as well.

2 Though a form of concrete had been used in the construction of the Pantheon, concrete technology was lost until the 1770s when its properties were rediscovered in England. Concrete construction appeared in the United States at the end of the nineteenth century.

3 The primary difference between grain elevators and silos is as follows: grain elevators store dry, bulk grain, where silos hold fermenting plant pats for short term storage. For additional information regarding the relationship between grain elevators and grottos, see *Image File* Volume 6, Number 2.

4 Because the Wegners built the replica of the *Bremen*, it has been assumed that they emigrated on this ship, however, this fact has not been substantiated.

Lisa Stone is a free lance writer, lecturer, and curator who concentrates on the interpretation of works by self-taught artists. She is actively involved in the documentation and preservation of sculptural environments by self-taught artists, and worked on the restoration of the Paul and Matilda Wegner Grotto. She is presently Project Coordinator for the restoration of Fred Smith's Wisconsin Concrete Park in Phillips, Wisconsin. Ms. Stone resides in Spring Lake, Wisconsin.

For information regarding a summer travel class at the School of the Art Institute of Chicago exploring examples of the "artist in the landscape" (including a four day grotto excursion) or a guide to grottos and other environments in Wisconsin, write to R.R. #1, Box 1575, Neshkoro, WI 54960.

How to find it in the Teich Archives...

The following subject headings from the Teich Archives' computer index may be searched for topics related to this article:

CAVES/grottos

CHURCHES/shrines, relics, locations

INDUSTRY, FOOD/grain elevators

INDUSTRY, MISCELLANEOUS/cement plants

More time for Self
Improvement, when
the VOSS does the
wash

C56244



VOSS BROTHERS MFG. CO.
DAVENPORT, IOWA
U. S. A.



B. Advertisement for the Voss Brothers Manufacturing Company. Curt Teich postcard. Ca. 1924.

From Washboard to Washing Machine

"Lightening the Load: From Washboard to Washing Machine" is a temporary exhibition at the Lake County Museum from February 11 to October 6, 1991. The exhibit features over sixty laundry related artifacts including sad irons, fluters, clothes plungers, and eight decades of "state of the art" washing machines. The following article, written by two of the exhibition's curators, traces this developing technology and its relationship to the changing role of women in twentieth century culture.

By Stacey Pyne and Elizabeth Marston

In today's technological world it is difficult to understand how a simple machine like the washer could change the American household. Advances in washing equipment affected the role of women as well as the chore of cleaning clothes. Images that were used for mass advertising by manufacturers of new products reinforced as well as established the role of women in society. Laundry related advertising images reveal both the technological and societal viewpoints of twentieth century America [cover illustration; advertising card for Culligan soft water].

Prior to the Industrial Revolution, household chores were survival oriented. Men and women contributed equally to the family's survival and chores that are considered housework today, like laundry, were not considered to be of primary importance. Standards of cleanliness did not demand a daily change of clothes, and

laundry was allowed to accumulate until wash day, which took all day, but only once a month.

Until 1850, cleaning clothes involved scrubbing individual pieces of clothing on hand-carved, wooden washboards submerged in water, which was boiled over an open fire, then poured into wooden washtubs. To soak the clothes, wooden plungers were used as pounders. Each piece of clothing was wrung by hand then hung to dry. Unlike today, washing chores were not the task of one person alone. Middle class women usually performed this labor-intensive work with the assistance of other women or hired help.

As America became more industrialized, many improvements over the traditional systems made cleaning clothes easier and faster. Wooden plungers, washtubs, and washboards that cracked, split and wore down with scrubbing were replaced by manufactured, standardized versions made of more durable tin, copper, and glass.

The wringer, patented in 1859, mechanized the process of hand wringing. Clothes could be hand-cranked through a wringer after each stage of washing. This process was thought to clean clothes, but wringing only prevented dirty water from combining with clean water. About 1895, the agitation process was mechanized using gears that hooked the central agitator to a crank. Even so, water still had to be pumped from the well, boiled on

the stove, and then poured over the clothes in the washing machine. Usually a child was given the job of cranking the mechanized agitator which would swish around the laundry, sometimes tearing or tangling the clothes. Wringers, double tubs, and tub stands were added to the side of the washing machine to allow washing, wringing, and rinsing to be performed all in the same area [Fig. A].

The industrializing economy made labor-saving devices, such as the washing machine, available to the middle class home. Although such devices made work easier, the amount of time needed to complete a job was not necessarily shortened. The availability of a home washer and factory produced clothing meant more laundry was washed at home. Standards of cleanliness increased with the "discovery" of the household germ. People changed clothes more often, and many products were generated to help women meet these new standards of cleanliness.

The tasks of consumption, "to select, transport, prepare, repair, maintain, clean, service, and store..." absorbed time that might have been saved by a new labor saving device.¹ The middle class woman was now expected not only to be a laborer, but a socializer of children, domestic manager, and consumer.

By 1915, gasoline motors were available to further speed up and thereby im-



IT TAKES THE WASHDAY OFF YOUR CALENDAR.

A. Advertisement for the Haag Brothers Company. Curt Teich postcard. Ca. 1916.

prove the washing process. Electric power was introduced in the 1920s. Washing machine tubs evolved from wood, to galvanized tin, to copper, and then to porcelainized enamel in the 1940s. Enamel, which is not affected by extreme temperatures or harsh chemical cleaners and is easy to clean, is still used today. The technology of washing agitation also evolved. Early machines featured a central plunger which travelled up and down; later agitation developments included rocking the washing machine tub itself; and finally the development progressed to the familiar central winged agitator which moves back and forth. All of these technological improvements were selling features used by advertisers before marketing strategists recognized the importance of the role of women as consumers.

With immediate physical survival of the family removed as the purpose of women's work, popular literature elevated housekeeping to high status, satisfying work. Mass advertising, which began to appear in the 1920s, successfully connected the purchase of a product to a woman's sense of self worth [Fig. B]. Advertisers tried to convince women that the social survival of the family depended on the purchase of their product. Women were encouraged to buy the "right" product so that work could be done quickly, leaving more time for themselves and their families.

Advertising images demonstrate how companies sold products by preying on a woman's emotions and her role as consumer. As noted by material culture historian Ruth Cowen, the emotional

significance attached to housework and the advertised product was far out of proportion to its true value.

Laundry is only one small area where technological advances changed the chores and responsibilities of women to the extent that its effects are still felt by society today. As technological advances gradually removed manual labor and the sense of accomplishment that comes from such labor, women were left with very little to feel good about in their "job." The discontent women experienced as housewives was recognized by Betty Friedan in her book, *The Feminine Mystique*, which led to the women's movement of the 1960s and 1970s. □

NOTES

1 John Kenneth Galbraith. *Economics and the Public Purpose* (New York, 1973), 33.

SOURCE

Maxine Margolis, *Mothers and Such: Views of American Women and Why They Changed* (University of California Press, 1984).

Elizabeth Marston, Curator of Collections at the Lake County Museum, holds a masters degree in Historical Administration from Northeastern Illinois University. Her husband, John, uses a Kitchen Aid Easy Care washing machine.

Stacey Pyne, Education Coordinator at the Lake County Museum, holds a bachelor of science degree in Special Education from the University of North Colorado. She and her son, Andrew, use a Maytag commercial washer.



View of exhibit "Lightening the Load" in the Lake County Museum public gallery. Photo: Jess Smith / PHOTOSMITH.

How to find it in the Teich Archives...

The following subject headings from the Teich Archives' computer index may be searched for topics related to this article:

ADVERTISING/appliances
ADVERTISING/launders

COMPANIES/Sears, Roebuck & Co.

INDUSTRY, MISCELLANEOUS/
appliances
INDUSTRY, TEXTILE/launders

RESIDENCES/interior

STORES/department
STORES/furniture, appliances

WOMEN/social attitudes



View of Album Room in Teich Archives facility showing completion of album re-housing project.
Photo: Jess Smith / PHOTOSMITH.

Album Storage Complete

The project to individually box the Teich Archives' collection of 526 postcard albums, dating from circa 1902 to 1975 has just been completed. The project was accomplished with the assistance of Institute of Museum Services - Conservation (IMS-C) Grant funding. The IMS provides conservation grant funding to non-profit institutions to encourage and assist with the care of both historic and living collections.

The albums are part of the original Teich Company's archives. The postcards and other materials preserved in them provide an almost complete record of everything printed by the Company during its seventy-six years of operation. And in some cases, a postcard image in the album is the only copy remaining of that view. Because of their age and the composite nature of their construction (postcards are glued in place on highly acidic, black album pages which, in turn, are tied into the paper-covered cardboard bindings), these albums are in very fragile condition. The IMS-funded project provides for each album to reside in its own acid-free, lignin-free storage box. The boxes protect the albums from light and particulate dust deposits. They also restrict handling of albums *only* to times when an album is required by staff or a researcher. The albums were formerly stacked on open shelving two to a shelf. This arrangement caused considerable stress to binding edges, as albums were moved on and off shelves for reference. The boxes also provide a barrier between albums and possible insect inhabitation.

The original reason for compiling the postcard albums was as a business reference for the Teich Company. This new and protected stage in their existence must be in dramatic contrast to the rough handling they received while in their original "work" environment. □

Teich Archives Information at Postcard Show

The Teich Archives will have an information booth during the upcoming National Postcard Collector Convention, April 5-6, 1991 in Milwaukee's MECCA Convention Center. Archives staff will be available during the two day show to answer questions about the Teich Archives and how to use its resources. Reproduction postcards, posters, and books (including *Ducks and Diners* and other "Views From America's Past" volumes) will be available for purchase.

Teich Archives curator Katherine Hamilton-Smith will present a slide accompanied seminar on the conservation and care of postcards on Friday morning at 11:00 a.m. The seminar is free of charge to all show participants. For more information about the National Postcard Collector Convention, contact Maggie Jones, P.O. Box 337, Iola, WI, 54945, (715) 445-5000. □

Support Grows

The Northern Virginia Post Card Club (NOVA) donated one hundred dollars to the Teich Archives in direct response to past donations made by the Windy City Postcard Club of Chicago. Mr. Richard Fulton, a member of NOVA and a Teich Archives member, said, "The vote was unanimous to support the work being done at the Archives."

Windy City Club president Joe May responded to the donation with great pleasure on behalf of the Windy City membership. He remarked, "It's great to know that our support of the Teich Archives has been extended through the generosity of the Northern Virginia donation."

For more information about NOVA, write C/O John McClintock, Box 1765, Manassas, VA 22110. □

Teich Foundation Wins Archival Award

The Teich Foundation of Chicago has been chosen to receive the President's Award of the Midwest Archives Conference (MAC) for 1991. The Foundation was nominated by the Illinois MAC Awards Committee for its outstanding, long term support of archives, archivists, and archival development and especially for its support of the Curt Teich Postcard Archives. Since 1982, the Foundation has given over \$800,000 in financial support for the Teich Archives section of the Lake County Museum.

The Midwest Archives Conference is the nation's largest regional organization of archivists. Its members are concentrated in twelve midwestern states, but its membership resides in forty-two states and seven foreign countries. The President's Award, established in 1985, has been presented to a distinguished group of recipients. Among them are the Santa Fe Southern Pacific Foundation, Senator Thomas Eagleton of Missouri, Joseph Cardinal Bernardin of Chicago, and the Legislative Commission on Minnesota Resources.

The other recipient of a 1991 Midwest Archives Conference President's Award is the Cleveland Foundation for its work in support of archives in the Cleveland, Ohio area. Both awards will be presented at the annual meeting of the Midwest Archives Conference in Chicago, 9-11 May 1991. □

Lincoln Highway Information Needed

Brian Butko, Editorial Assistant at the Historical Society of Western Pennsylvania is preparing a book on the Lincoln Highway in Pennsylvania. In the book, the road's history will be traced from stagecoach days through to the present, with a concentration on the era roughly from 1915 to 1965; the height of automobile tourism.

The advent of bypasses, the Pennsylvania Turnpike, and other interstate highways has funneled traffic away from the Lincoln. Information about businesses that have disappeared along with those that survive and thrive is sought for the book. These businesses include motels, tourist cabins, diners, cafes, bars, gas stations, drive-in theatres, swimming pools, and other tourist attractions. Also sought are surviving markers, road signs, and road sections.

If you have any stories about the Lincoln Highway or documentation such as photographs or postcards, please contact Brian Butko, Historical Society of Western Pennsylvania, 4338 Bigelow Boulevard, Pittsburgh, PA 15213. □

INDICIA

Images from the Curt Teich Archives are included as illustrations in an increasing number of publications. *Indicia* is an annotated booklist of recent publications and exhibits in which Teich Archives images appear.

- Bauman, Richard "Wish You Were Here," *The Rotarian*, Volume 157, Number 4, October 1990, pp 26-29.

In which the origin of the picture postcard is traced from its inauspicious and accidental beginnings as the creation (using coffee stains to draw scenes) of four German college students vacationing in Switzerland in the 1880s, to the production of huge businesses such as the Detroit Printing Company.

- Alleman, Richard "Escaping at the Right Price," *Vogue*, March 1991, pp 440-41.

An article in the "Vogue Style" travel section about costwise travel destinations. A Teich large-letter postcard of the Adirondack Mountains is featured and illustrates a section on touring "the wilds of New York State."

- Corkett, Anne. *Norman Bethune: Doctor for the People*. Milwaukee: Gareth Stevens Children's Books, 1990. 68 pages, 46 illustrations. ISBN 0-8368-0373-6.

A children's biography of pioneering surgeon and public health activist Norman Bethune who fought for a system which would make decent medical care available to all people. This biography is from the Gareth Stevens series "People Who Have Helped the World" which focuses on the great humanitarians and conservationists of our time.

- Taylor-Boyd, Susan. *Betty Friedan*. Milwaukee: Gareth Stevens Children's Books, 1990. 68 pages, 45 illustrations. ISBN 0-8368-0104-0.

A children's biography of woman's rights and human rights activist Betty Friedan, author of the controversial book *The Feminine Mystique*, which raised provocative questions about how women and men should live. The biography traces Friedan's activity in labor problems and economic policies and her development of the National Organization for Women and the National Women's Political Caucus. Her story is one of commitment to the principle of justice and equality for all regardless of age, gender, religion, or ethnic background. This biography is from the Gareth Stevens series "People Who Have Helped the World" which focuses on the great humanitarians and conservationists of our time.

- Donzel, Catherine, Alexis Gregory, and Maro Walter. *Grand American Hotels*. New York: Vendome Press, 1989. 255 pages, 534 illustrations. ISBN 0-86565-110-8.



This cartoon illustration from the book Betty Friedan implies that intelligence is unattractive in women. For a while in her young life, Friedan thought she would be more popular if she pretended not to be intelligent. Curt Teich postcard. 1945.

This sequel to the Vendome Press books on the hotels of Europe and Asia is the story of the great hotels of the United States and Canada until the beginning of World War II. The book features the great city hotels of New York, Chicago, Boston, and San Francisco, and also the fabulous resort palaces where the rich and famous spent their enormous wealth. This "coffee table" book is lavishly illustrated; eleven of the images come from the Teich Archives. □

Mohawk Drive-in Sign Saved

In a report on the June 1989 conference "It's Only Yesterday: The Automobile-Related Environment of New York State" (*Image File Volume 5*, Number 4, 1989) the marquee sign for the Mohawk Drive-in theatre in Albany, New York was illustrated as being in imminent danger of destruction. Since that writing, the sign has come under the protection of the Historic Albany Foundation. It was donated by Robert Heidenberg of Lerner Heidenberg, Inc., developers of a new shopping plaza, built on the site of the theatre. Saving the sign may at first seem an unlikely task for Historic Albany, but the Foundation was a co-sponsor of the "It's Only Yesterday" conference and, as the theatre site was a stop on the conference bus tour, the sign attracted the Foundation's attention.

Robert Heidenberg was contacted the week after the tour and agreed to donate the sign. Harvey Kaplan of the State Historic Preservation Office assisted with finding the Troy Neon Sign Company who donated their services to move the sign. It took four men six working hours to dismantle and move the sign. Warehouse space for temporary storage of the sign was also donated. Lorraine Weiss, former

Director of Preservation Services for Historic Albany Foundation commented that everyone contacted regarding the project took an immediate interest.

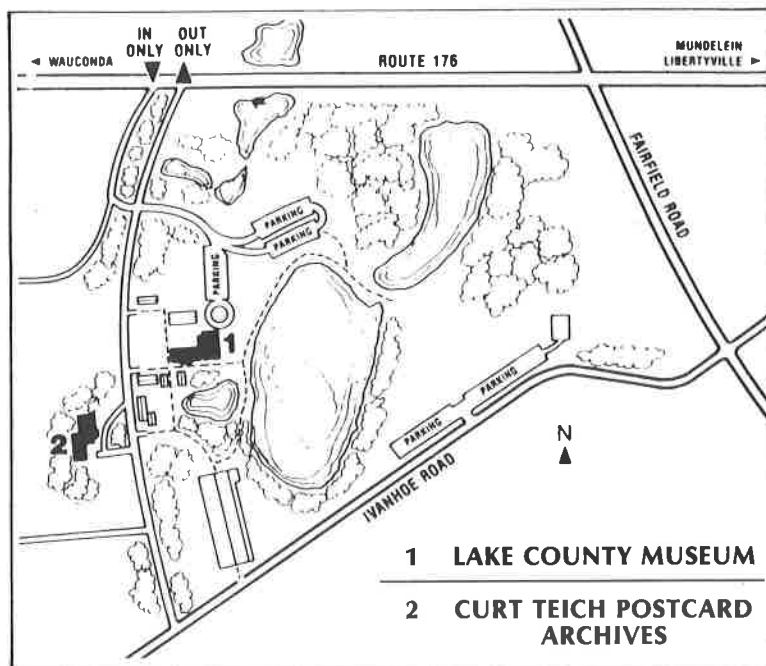
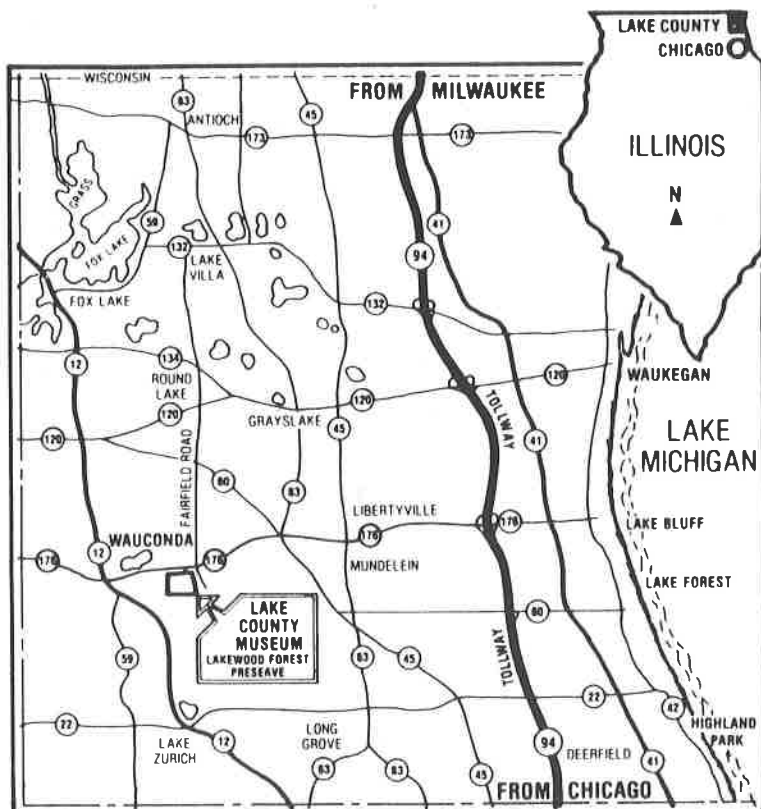
Tom Green, a life-long neighbor of the drive-in theatre, remembers the opening night in 1948 which was attended by Neil Hellman, the owner. "The Mohawk was the first of the Hellman theatres in the great Northeast," Green reminisced. Green's brother William worked as an usher assisting theatre patrons with the new speaker mechanisms which had to be attached to the cars. More importantly, the ushers had to remind the audience to disconnect the speakers before driving away. Drive-in speakers were only part of the new experiences brought on by the rise of the automobile.

Along with roadside restaurants, tourist cabins, car washes, diners, and auto showrooms, drive-in theatres were a part of a vastly different way of life and a changing landscape. Tom Green explained that the site of the theatre had once been part of the Pine Bush sand dune. Truck farms and an apple orchard operated on the land before it was leveled for the theatre construction.

The Mohawk Drive-in operated until a few years ago, but the memories remain for residents all around the New York State Capitol District. The marquee also remains as an artifact of the auto era: an era to which the new shopping plaza is a descendant. □



Mohawk Drive-in sign. 1989. Photo: Daniel Hershberger.



The Museum is located about 40 miles northwest of Chicago in the Lakewood Forest Preserve, Route 176 and Fairfield Road, Wauconda, IL 60084 (708) 526-8638.

The Curt Teich Company operated in Chicago from 1898 to 1974 as a printer of postcards, advertising pamphlets and brochures, maps, blotters, and sundry other printed items. The company eventually became the largest volume producer of postcards in the world. Over the span of 76 years of business, Teich saved copies of everything his firm printed, including most of the original photographic layout work. In this way he established an industrial archives that now exists as the nucleus of the Curt Teich Postcard Archives at the Lake County Museum. It is the intention of the Museum to preserve this resource and to research and analyze the importance postcard views have for understanding the history of twentieth century America.

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Image File provides a forum for discussions related to North American twentieth century culture. Articles, review essays, and news items will be considered for publication. Guidelines for submission of articles are available upon request by writing to the Publications Editor, Lake County Museum, Curt Teich Archives, Wauconda, IL 60084.

The *Chicago Manual of Style* 13th edition (Chicago, 1982) is used as the standard for style and footnote format. Decisions on manuscripts will be rendered within four weeks of submission. Offers to review books or suggestions of books to review are welcomed.

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